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Record Supplement

for

October, 1945

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Vol. VIII

Record Supplement for October, 1945

No. 10

## BACH (JOHANN SEBASTIAN)

**BACH:** Concerto in D minor for Two Violins and Orchestra. Adolf Busch & Frances Manges (violins) & Busch Chamber Players conducted by Adolf Busch. Two 12" records (4 sides) in Set CX-253†; price complete with album \$2.63.

Between 1717 and 1723 Bach served as Kapellmeister (or principal house musician) to the young Prince Leopold of Anhalt Cöthen. In this period he wrote many of his concertos for violin and orchestra, and clavier and orchestra, the *Brandenburg Concertos*, two of the four *Suites for orchestra*, the *suites and partitas for solo violin*, clavier and 'cello, the *Well Tempered Clavier* and other secular music. It is small wonder that Bach arranged many of his own compositions for various combinations. This *Concerto for Two Violins and Orchestra* represents a fine example of musicologists' attempts to reconstruct a lost work. The original score has disappeared, but the parts for the solo violin and an unfigured bass—in Bach's own hand—are in the State Library in Berlin. By comparing them with the score for the *Concerto No. 3 in C minor for Two Claviers and Orchestra* (a transcription of the *Concerto for Two Violins*), it has been possible to reconstruct the work in approximately its original form.

The three movements are marked *Vivace*, *Largo ma non troppo*, and *Allegro*.

The present recording is adequate, but the performance does not have the driving force of the Menuhin and Enesco reading (in VM-932†). In addition, Adolf Busch's tone is on the harsh side.

**BACH:** English Suite No. 3 in G minor—Gavotte only & **BYRD:** Wolsey's Wilde. Wanda Landowska (harpsichord). 10" imported record (2 sides), No. G-DA1014; price \$2.10.

Limited quantities of Wanda Landowska's outstanding record of the Gavotte from Bach's *Third English Suite* and Byrd's *Wolsey's Wilde* are in stock at the present time.

**BACH:** Partita No. 3 in E major for Unaccompanied Violin—Gavotte only (arr. guitar) & **SOR:** Thème varié. Andres Segovia (guitar). 12" imported record (2 sides), No. G-D1255; price \$2.62.

We have received a few copies of Andres Segovia's record of a transcription for guitar of the Gavotte from Bach's *Partita No. 3 for Unaccompanied Violin*. On the reverse side there is the *Thème varié* of the eighteenth century Spanish guitar virtuoso Ferdinand Sor. This record was available on the domestic label at one time (V-6766, discontinued), but it has not been available for quite a while. We would like to call our readers' attention to this outstanding guitar recording. Quantities are limited.

## BARBER (SAMUEL)

**BARBER:** Symphony No. 1, Op. 9 (In One Movement). Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. Two 12" records (4 sides) in Set CX-252†; price complete with album \$2.63.

Samuel Barber's *Symphony No. 1, Op. 9* is in one compact movement. Composed in Rome during the winter of 1935 and 1936, this work had its first performance by the Augusteo Orchestra conducted by Bernardino Molinari in December 1936. Artur Rodzinski introduced it to American audiences at a concert of the Cleveland Orchestra in January, 1937 and also presented it as the only American work at the Salzburg Festival in the summer of 1937.



The composer has supplied the following analysis: "The form of my *Symphony in One Movement* is a synthetic treatment of the four movement classical symphony. It is based on the three themes of the initial *Allegro ma non troppo*, which retain throughout the work their fundamental character. The *Allegro ma non troppo* opens with the usual exposition of a main theme, a more lyric second theme and a closing theme. After a brief development of the three themes, instead of the customary recapitulation, the first theme in diminution forms the basis of a scherzo section (*Vivace*). The second theme (oboe over muted strings) then appears in augmentation in an extended *Andante tranquillo*. An intense crescendo introduces the finale, which is a short *passacaglia* based on the first theme (introduced by the violoncellos and contrabassos), over which, together with figures from the other themes, the closing theme is woven, thus serving as a recapitulation for the entire symphony."

The recording, made under the supervision of the composer, is excellent and Bruno Walter's conducting is most idiomatic in this important American work. The orchestra sounds likelike throughout.

### BEETHOVEN (LUDWIG VAN)

**BEETHOVEN:** Sonata No. 14 in C sharp minor, Op. 27, No. 2 ("Moonlight" (3 sides) & SCHUMANN: Romance in F sharp minor, Op. 28, No. 2 (1 side). Benno Moiseiwitsch (piano). Two 12" imported records, Nos. G-C3259/60; price \$4.20.

We have received some additional copies of Benno Moiseiwitsch's outstanding performance of the ever-popular "Moonlight" Sonata which was originally reviewed in the July 1943 SUPPLEMENT. Quantities are limited.

**BEETHOVEN:** Sonata No. 23 in F minor, Op. 57 ("Appassionata") (5 sides) & Sonata No. 18 in E flat major, Op. 31, No. 3—Minuetto only (1 side). Artur Rubinstein (piano). Three 12" records in Set VM-1018† price complete with album \$3.67.

Not received by our press deadline. To be reviewed in a forthcoming issue.

**BEETHOVEN:** Ich liebe Dich; Das Geheimnis; Der Wachtelschlag. Karl Erb (tenor in German) & Bruno Seidler-Winkler (piano). 12" imported record (2 sides), No. G-DB4677; price \$2.62.

We have received some additional copies of this excellent vocal record which was originally reviewed in the January 1944 SUPPLEMENT. Quantities are extremely limited at the present time.

**BEETHOVEN:** Fidelio—Gott, welch' Dunkel hier (Recit.) & In des Lebens Frühlingstagen (Aria). Helge Roswaenge (tenor in German) & Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 12" imported record (2 sides), No. G-DB4522; price \$2.62.

We have received a limited quantity of this outstanding vocal record by the Danish tenor, Helge Roswaenge. The recording and performance are both on the highest level.

**BEETHOVEN:** Sonatine & GLAZUNOV: Chant du ménestrel, Op. 71. Edmund Kurtz ('cello) & Emanuel Bay (piano). 12" record (2 sides), No. V-11-8815; price \$1.05.

Beethoven's *Sonatine in C minor*, originally composed for mandoline and cembalo, was written some time between 1795 and 1796. The manuscript for this comparatively obscure work is in the British Museum, and the selection is published in the complete works of Beethoven (Series 25, No. 295). Groves' lists it as No. 150. The arrangement used in this recording is by J. Stutschewsky and I. Thaler. As far as can be traced, this is a first recording.

On the reverse side, there is a melodious selection by Alexander Glazunov, which was once available on an acoustic record by Cedric Sharpe.

Mr. Kurtz, formerly the first 'cellist of the Chicago Symphony Orchestra, makes a most auspicious recording debut. His technic is clean and his intonation is good. Discreet accompaniments are provided by Emanuel Bay.

### BISHOP (SIR HENRY)

**BISHOP:** Pretty Mocking Bird & BRAGA: Angels' Serenade. Gwen Catley (soprano in English) & Gerald Moore (piano) (with flute obbligato in the Bishop & violin obbligato in the Braga). 12" imported record (2 sides), No. G-C3233; price \$2.10.

One of the most popular records by the young coloratura soprano whose records have caused such a sensation among collectors. These two warhorses take on new color when sung with the tonal accuracy and brilliance that is the case here. The recording is exemplary in all ways, and the balance between the voice, the piano and the flute and violin is most admirable. Quantities are limited at the present time.

### BORODIN (ALEXANDER)

**BORODIN:** Prince Igor-Excerpts. Soloists, Bolshoi Theatre State Choir (in Russian) & Orchestra of the U. S. R. R. Five 12" records (10 sides) in Set ASCH-M800; price complete with album \$13.11.

The contents of this album are as follows:

Act I, Scene ii—No. 5. Scene between Jaroslavna and Vladimir Galitzky (2 sides) K. Derjinskaya (soprano) & A. Pigarov (bass) with Bolshoi Theatre Orchestra conducted by A. Melik-Pashayev.

Act II—No. 7. Girl's Chorus (2 sides) E. Antonova (soprano) & Bolshoi Theatre State Choir and Orchestra conducted by L. Steinberg.

Act II—No. 15. Aria of Khan Kontchak ("How goes it, Prince") (2 sides). M. Mikhailov (bass) & Bolshoi Theatre Orchestra conducted by A. Orlov.

Act II—No. 17. Polovtsian Dances (3 sides). Bolshoi Theatre State Choir and Orchestra conducted by A. Melik-Pashayev.

Act IV—No. 27. Duet between Jaroslavna and Prince Igor (1 side). K. Derjinskaya (soprano) & A. Baturin (baritone) with Bolshoi Theatre Orchestra conducted by L. Steinberg.



Alexander Borodin's opera, *Prince Igor*, which was incomplete when he died in 1887, was finished by his friends, Rimsky-Korsakov and Glazunov, who had heard him play it many times in his home. The first production took place in St. Petersburg in November 1890, and the Metropolitan Opera premiere was on December 30, 1915.

It is a grand opera with a Prologue and four acts, based on the epic of the Army of Igor. It tells of the expedition made in the year 1185 by Prince Igor of Novgorod against the Tartar tribe of the Polovsti, who were pillaging and attacking defenseless Russian towns.

The plot is related in detail on the inside cover of the album. The text of the record is given in both English and Russian on the inside back cover. Unfortunately for those who can understand the Russian, some sections of the type have been misplaced.

This is the first large-scale recording to come from the Soviet Union and be pressed in the United States. It would be gratifying, therefore, to report that these excerpts from one of the great Russian operas were outstanding, but they are not. The music is good, but there is much better music in the opera than is included in the present series of excerpts. *Vladimir's Cavatina*, *Igor's Monologue*, and *Jaroslavna's* last act aria, for instance, are some of the best sections in Russian opera, and it is a pity they are not included.

The voices are adequate as are the chorus and orchestra, but the recording is not up to American standards. Asch has seen fit to press these records on unbreakable vinylite, which is supposed to reduce record scratch. However, this was not noticeably decreased in these pressings.

## BRAHMS (JOHANNES)

**BRAHMS:** Ein deutsches Requiem, Op. 45

No. 1, *Selig sind, die Lied tragen* (3 sides) & HAYDN: *Die Jahreszeiten* — No. 2, *Komm, holder Lenz* (1 side). Choir of the Berlin Singing Academy (in German) & Berlin State Opera Orchestra conducted by Georg Schumann. Two 12" imported records, Nos. G-EH257/8; price \$4.20.

No. 2, *Denn alles Fleisch, es ist wie Gras*. Choir of the Berlin Singing Academy (in German) & Berlin State Opera Orchestra conducted by Georg Schumann. Two 12" imported records (4 sides). Nos. G-EH265/6; price \$4.20.

These four discs, which feature two excerpts from Brahms' *German Requiem* and a passage from Haydn's oratorio *The Seasons*, are among the most popular items on our list of imported choral recordings. We take this opportunity of calling them to your attention, since we have just received a limited number of copies in our latest shipment.

**BRAHMS:** Symphony No. 3 in F major, Op. 90.

Boston Symphony Orchestra conducted by Serge Koussevitzky. Four 12" records (8 sides) in Set VM-1007†; price complete with album \$4.72.

Brahms' *Third Symphony* in F major, Op. 90, begun at Ischl during the summer of 1882, was finished in Wiesbaden the following year. His shortest symphony, the work abounds in romantic lyricism, which is emphasized in the new recording made by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

First class recording and excellent playing combine in making this set an interesting addition to the numerous performances of this symphony available. It is interesting to note that Koussevitzky takes the repeat in the first movement, thereby taking three sides, and gets the third movement all on one side by adopting a faster tempo.

The interpretation is rather leisurely paced, allowing the listener to hear many details which are often missed by other conductors.

## BUTTERWORTH (GEORGE)

**BUTTERWORTH:** A Shropshire Lad-Rhapsody.

Hallé Orchestra conducted by Sir Adrian Boult. 12" imported record (2 sides), No. G-C3287; price \$2.10.

We have on hand limited quantities of the quiet, unassuming selection by George Butterworth, *A Shropshire Lad*, which was first reviewed in the November 1943 SUPPLEMENT. This superb recording is highly recommended.

## COLERIDGE-TAYLOR (SAMUEL)

**COLERIDGE-TAYLOR:** Songs of Hiawatha — Hiawatha's Wedding Feast—Onaway! Awake Beloved & THOMAS: Esmerelda—O Vision Entrancing. Webster Booth (tenor in English) & Liverpool Philharmonic Orchestra conducted by Malcolm Sargent. 12" imported record (2 sides), No. G-C3407; price \$2.10.

Coleridge-Taylor's cantata *Hiawatha's Wedding Feast* was produced at the Royal College of Music in 1888 when the composer was but 23 years old. Later he completed the trilogy of cantatas *Songs of Hiawatha* which were based on the poem of Longfellow. These works soon became very popular in England and remain among the most often performed choral works.

There is only one solo in the first section, the impassioned love song "Onaway! Awake beloved," sung by the 'gentle Chibiabos' for the entertainment of the wedding guests. It is a fine example of a rhapsodic love song, and Webster Booth's rendition is truly outstanding.

The other aria, "O vision entrancing" is from the English opera *Esmerelda* by Arthur Goring Thomas. Commissioned by Carl Rosa, this opera enjoyed considerable popularity at Drury Lane in 1883 and it was subsequently produced in France and Germany. The only section which has survived is tenor aria which is well worth preserving.

The balance between the full clear voice of Webster Booth and the beautiful sounding Liverpool Philharmonic Orchestra is excellent.



**COWARD (NOEL)**

**COWARD:** *London Pride* & **KERN:** *The Last Time I Saw Paris*. Noel Coward (vocal) & Orchestra. 10" imported record (2 sides), No. G-B9198, price \$1.57.

**COWARD:** *Imagine the Duchess's Feelings* & **GIBBONS:** *It's only You*. Noel Coward (vocal) & Carroll Gibbons (piano). 10" imported record (2 sides), No. G-B9120; price \$1.57.

Noel Coward sings two of his own songs as well as a popular favorite of Jerome Kern and a song by Carroll Gibson called *It's Only You* which are all done in Mr. Coward's own inimitable style. The recording in both discs is good. Quantities are limited at the present time.

**DEBUSSY (CLAUDE)**

**DEBUSSY:** *Suite Bergamasque—Clair de lune* & **LISZT:** *Liebestraum No. 3*. José Iturbi (piano). 12" record (2 sides), No. V-11-8851; price \$1.05.

José Iturbi adds two popular selections to his rapidly expanding repertory on records.

The recording is satisfactory, and Iturbi's performance is in his usual highly individual manner.

**ELGAR (EDWARD)**

**ELGAR:** *The Dream of Gerontius*, Op. 38. Complete recording. Heddle Nash (tenor), Gladys Ripley (mezzo-soprano), Dennis Noble (baritone), Norman Walker (bass), Huddersfield Choral Society (Chorus Master: Herbert Bardgett) & Liverpool Philharmonic Orchestra conducted by Malcolm Sargent. Twelve 12" imported records (24 sides), Nos. G-C7611/22; price \$25.20. (Automatic sets at present available only)

The text of *The Dream of Gerontius* is based on the poem by Cardinal Newman, which appeared in 1865. The poem seeks to express the author's idea concerning the life of the soul after death, a subject that has stirred the imagination of men of all religions, of all races and in all ages. The poem is a direct descendant of those medieval moralities whose outstanding example in English is *Everyman*. Newman's text is cast in dramatic form, and in *Gerontius* we may see the spiritual descendant of *Everyman*, preparing for leave-taking of the world.

A copy of the poem was among Elgar's wedding gifts, and although the work made a profound impression on him, it was not until some eleven years after his marriage did he write his musical setting of the poem. Completed in 1900 for the Birmingham Festival, the oratorio was performed on October 3 of that year. The performance was conducted by Hans Richter and the soloists were Maria Brema, Edward Lloyd and Plunket Greene. Owing to the conductor's lack of feeling for the score, the performance was not entirely satisfactory, and in addition, a large portion of the audience was

repelled by the theology of the text, and therefore failed to appreciate the sincerity of the composer.

In the following year the oratorio was given in a German translation in Düsseldorf, where it was repeated a year later. This performance drew brought forth from Richard Strauss a tribute to "Meister" Edward Elgar. Success on the continent was soon echoed in England, where the work was revived with considerable success.

This wonderful complete recording of Elgar's great choral masterpiece has been made possible by the collaboration of the British Council and "His Master's Voice." The Huddersfield Choral Society and the Liverpool Philharmonic Orchestra have previously shown their perfect partnership in the thrilling recording of Walton's *Belshazzar's Feast* (VM-974†, temporarily out of stock) and Holst's *Hymn of Jesus*, also reviewed in this issue. The soloists are uniformly excellent, and under the inspired conducting of Malcolm Sargent, a performance has been achieved that could seldom if ever, be attained under normal conditions of public performance.

The English engineers surpass almost all of their magnificent achievements in the recording of this great oratorio. The balance between the chorus and orchestra really has to be heard to be believed, it is so incredible. Here, as in some of the other recent English records reviewed in this issue, is recording, the like of which we have dreamed of but never thought possible.

**FOSTER (STEPHEN COLLINS)**

**FOSTER:** *Selected Songs*. Richard Crooks (tenor). The Balladeers (male quartet), Ralph Colicchio (banjo) & Frank La Forge (piano). Five 10" records (10 sides) in Set VM-354; price complete with album \$4.46.

Victor is reissuing Richard Crooks' album of selected songs of Stephen Foster with a brightly decorated cover. The contents are: *Old Folks at Home*, *Beautiful Dreamer*, *My Old Kentucky Home*, *Come Where My Love Lies Dreaming*, *Oh! Susanna*, *Old Black Joe*, *I Dream of Jeannie With the Light Brown Hair*, *Massa's in de Cold Ground*, *Ah! May the Red Rose Live Forever*, *De Camptown Races*.

The songs are done in a straightforward manner by the soloist and accompanying combinations. The set is recommended as the best all around collection of Stephen Foster ballads available.

**GERSHWIN (GEORGE)**

**GERSHWIN:** *Porgy and Bess—A Symphonic Picture* (arr. Robert Russell Bennett). Philharmonic Orchestra of Los Angeles conducted by Alfred Wallenstein. Two 12" records (4 sides) in Set D-DA397; price complete with album \$2.62.

A slightly abridged version of Robert Russell Bennett's orchestration and arrangement of selections from George Gershwin's folk opera *Porgy and Bess* receives a sympathetic performance by the Philharmonic Orchestra of Los Angeles under the direction of Alfred Wallenstein.



**HANDEL (GEORGE FREDERIC)**

**HANDEL:** *Jephtha-Deeper and deeper still* (Recit.) & *Waft her angels* (Aria). Webster Booth (tenor in English) & Liverpool Philharmonic Orchestra conducted by Malcolm Sargent. 12" imported record (2 sides), No. G-C3414; price \$2.10.

*Jephtha*, Handel's last oratorio, was written between January 21 and August 20, 1751. Work was interrupted many times because of the composer's eye disease and occasional blindness. The words were written by Thomas Morell, who also collaborated with Handel on *Theodora*, *Alexander Baulus*, *Joshua* and *Solomon*. The first performance took place at the Theatre Royal, Covent Garden on February 26, 1752.

The oratorio, which is in three acts, contains many lovely arias and choruses, most of which seem to be completely neglected. The sole exception seems to be the selections here recorded. The recitative "*Deeper and deeper still*" comes just before the closing chorus of Act II, and the aria, "*Waft her angels*", comes from the beginning of Act III, just after the recitative "*Hide thou thy hated beams, O sun, in clouds.*" How these two separate selections became linked is a mystery, but they are invariably sung together in concert and in recordings. In the present version the orchestra has been touched up a bit, for the original score calls for strings and continuo only. This is unimportant, however, for the music is among the most glorious selections in all Handel.

Webster Booth's diction is excellent. From a technical standpoint, the recording leaves nothing to be desired, for there is a fine definition and balance that measures up to the highest standards.

**HANDEL:** *Sonata in D major, Op. 1, No. 13* (Violin Sonata No. 4) (realization by Hugo Kauder). Yehudi Menuhin (violin) & Marcel Gazelle (piano). Two 12" imported records (4 sides), Nos. G-DB6175/6; price \$5.24.

During a recent visit to England, Yehudi Menuhin found time to record a lovely Handel sonata, one of a group for various instruments grouped together in Op. 1. Originally the accompanying instrument was a harpsichord, and its part was indicated by single notes with an indication known as a "figured bass", showing the harmonies suggested by the composer. In recent times these have been rewritten or "realized", so as to form a complete part for the second instrument. This has been done in the present sonata by Hugo Kauder.

The work is in four sections, a slow first movement marked *Andante* (or *Affettuoso*), followed by an *Allegro*, a *Larghetto* and a quick lively *Finale* (*Allegro*).

Previous recordings by Joseph Szigeti and Georges Enesco have been discontinued.

The present performance is clean-cut, with flawless tone and phrasing. Menuhin's technical skill allows him to concentrate on the more subtle points of interpretation. The instrument used in the recording was a Guarnerius, lent him for the occasion of his wartime visit. Its tone is a constant joy to hear.

A limited supply of these fine imported recordings on hand at the present time.

**HOLST (GUSTAV)**

**HOLST:** *The Hymn of Jesus*. Huddersfield Choral Society (Chorus Master: Herbert Bardgett) & Liverpool Philharmonic Orchestra, conducted by Malcolm Sargent. Three 12" imported records (5 sides); Nos. G-C3399/401S; price \$5.77. (A few automatic sets available).

Gustav Holst's *Hymn of Jesus*, Op. 37 is a choral setting of sections of the apocryphal Acts of St. John. The composer learned Greek in order to read the text in the original language, copying out each word separately from the original apocryphal hymn. He then wrote down the phonetic pronunciation and the English equivalent of each word. After this he pondered for some time over the words and then made his own version, keeping as near to the spirit and the sound of the original poem as possible. It was a slow process of trial and error, but it served his purpose and resulted in a translation that conveys more accurately than any other both the phonetic values and the thought content of the original. Written in 1917, the score was published in the Carnegie Collection of British Music two years later.

The premiere, which was conducted by Holst in Queen's Hall in March, 1920, was an unqualified success, not only in the opinion of Professor Donald Tovey, but also of the newspapers and the general public. It was repeated in June of the same year and soon became one of the bulwarks on which Holst's fame rests.

The scoring is for two mixed choruses, a third choir of women's voices and a large orchestra consisting of flutes, oboes, English horns, clarinets, bassoons, horns, trumpets, trombones, tympani, big drum, side drum, cymbals, tambourine, celesta, piano, organ, and strings. In spite of its complexity, it has great directness and artistic unity.

Much of the composition's beauty is evident at the first hearing, and further acquaintance leads to full comprehension of the grandeur and nobility of the work, one of the outstanding choral compositions of this century. This recording perpetuates a magnificent performance by the Huddersfield Choral Society and the Liverpool Philharmonic Orchestra.

The recording was made under the auspices of the British Council and is available in this country for the first time.

**MENDELSSOHN (FELIX)**

**MENDELSSOHN:** *Concerto in E minor, Op. 64*, for Violin and Orchestra. Nathan Milstein (violin) & Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter (7 sides) & *Midsummer Night's Dream-Scherzo*. Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter (1 side). Four 12" records in Set CM-577†; price complete with album \$4.73.



In his youth Mendelssohn had made several attempts to write a violin concerto, but the *Concerto in E minor*, Op. 64 was the only one he completed. Some six years elapsed from the time of its conception (in 1838) to the date of its completion (1844).

The composition is dedicated to the violinist Ferdinand Davis, who played it at the premiere on March 13, 1845. This violinist helped Mendelssohn in writing the solo part, and for this reason, it is one of the most violinistic of all concertos, being extremely popular with students. Lying well on the violin, it avoids great technical difficulties and yet manages to still sound well. The composer was quite insistent on the concerto being easy to play, so as to allow the soloist to perform with great delicacy.

The great inspiration of the first movement is the incorporation of the cadenza into the movement as a whole. It comes as part of the transition between the development and the recapitulation, rather than at the very end of the movement. Another inspiration is the bassoon solo which should link the first and second movements together. However, in recordings and performances, there is usually a break between the two. The second movement is one of great beauty and delicacy and the finale is one of those glittering display pieces with which Mendelssohn usually closed his concertos.

Nathan Milstein turns in a sensitive performance which has been moderately well recorded. The accompaniments conducted by Bruno Walter is a constant treat, because of the freshness of the interpretation.

On the last side there is a bright, crisp performance of the *Scherzo* from *A Midsummer Night's Dream*.

## MOZART (WOLFGANG AMADEUS)

**MOZART: Le Nozze di Figaro—No. 10, Porgi amor & No. 19, Dove sono.** Eleanor Steber (soprano in Italian) & Victor Orchestra conducted by Erich Leinsdorf. 12" record (2 sides), No. V-11-8850; price \$1.05.

Mozart's comic opera, *Le Nozze di Figaro*, is justly popular at the Metropolitan Opera House, and one of the stars of the current production is Eleanor Steber, whose interpretation of the role of the Countess has received wide critical acclaim. She has perpetuated her versions of the Countess's two arias, "Porgi amor" and "Dove sono," in this record released by Victor this month.

Miss Steber's interpretation leaves little to be desired, for she sings with ease and understanding, giving a performance that is tonally attractive. Leisurely paced accompaniments are provided by Erich Leinsdorf, who conducted the opera at the Metropolitan last season. The recitative preceding "Dove sono" is not included in this recording.

The recording is satisfactory, with a good balance being maintained between the voice and the orchestra.

**MOZART: Die Entführung aus dem Serail—No. 4, Constanze, Constanze & Die Zauberflöte—No. 3, Dies Bildnis ist bezaubernd schön.** Webster Booth (tenor in English) & Liverpool Philharmonic Orchestra conducted by Basil Cameron. 12" imported record (2 sides), No. G-C3402; price \$2.10.

*Die Entführung aus dem Serail* (*The Elopement from the Harem*) is a romantic comic opera which contains some of the most difficult and beautiful arias Mozart ever wrote. Among them is the aria "Constanze, Constanze." It is one of the mysteries of the recording industry why single records from this delightful opera never seem to stay in the catalogs. Some years ago there were a few records of this exquisite tenor aria, one by Herbert Ernst Groh and one by Julius Patzak, but these records have been discontinued for some time.

Now comes a recent recording in English by the tenor Webster Booth, with the Liverpool Philharmonic Orchestra conducted by Basil Cameron. As in some of the other Mozart records sung in English, the text by Edward Dent is in fairly decent poetic language, which may be understood without difficulty by virtue of Mr. Booth's unusually clear diction. It is interesting to note the close relationship between the words and the music in the aria "Constanze, Constanze," a relationship which has been carefully maintained by Mr. Dent in his translation. In a letter, Mozart wrote of this aria: "The throbbing heart is foreshadowed by the violins in octaves. You hear the trembling, the uncertainty, the rising of the breast, expressed by a crescendo; you hear the whispers and the sighs portrayed by the muted first violins and a flute in unison."

The *Bildnisarie* from *Die Zauberflöte* has likewise been sadly neglected by the recording companies. Of course, there is the magnificent performance by Helge Roswaenge in the complete recording, but that is not available separately. In this version, sung by the English tenor Webster Booth, the poetically faithful translation, again by Edward Dent, is easily preferable to the well-received English version used by the Metropolitan in its recent revival of this opera.

## RIMSKY-KORSAKOV (NICOLAI)

**RIMSKY-KORSAKOV: Le Coq d'Or—Symphonic Suite.** Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Two 12" records (4 sides) in Set CX-254†; price complete with album \$2.63.

Rimsky-Korsakov's opera *Le Coq d'Or* has been produced in several forms, as an opera with the singers interpreting the action, as a ballet and as an opera-pantomime, with the singers dressed in robes and placed on either side of the stage, with the action being depicted by ballet dancers. Last season the opera was produced with no little success at the Metropolitan in an English translation.



This Suite, drawn from the score and arranged by Alexander Glazunov and Maximilian Steinberg, comprises four sections: 1, *Introduction & King Dodon in his Palace*; 2, *King Dodon on the Battlefield* (this section is occasionally omitted in performance and is not included in the present recording); 3, *King Dodon and the Queen Shemakha*; 4, *Bridal Procession & The Lamentable Death of King Dodon*.

Everyone who knows *Le Coq d'Or* in either the ballet or opera form will be sure to delight in the thrilling performance by Dimitri Mitropoulos and the Minneapolis Symphony Orchestra.

The Victor recording (VM-504†) of the complete suite has been out of stock for some time.

**RIMSKY-KORSAKOV:** *Le Coq d'Or—Salut a toi, Soleil* (Hymn to the Sun) & **THOMAS:** *Mignon—Je suis Titania* (Polonaise). Patrice Munsel (soprano in French) & Victor Orchestra conducted by Sylvan Levin. 12" record (2 sides), No. V-11-8886; price \$1.05.

For her operatic debut, Patrice Munsel sings two operatic arias which have been associated with her career at the Metropolitan Opera House. She made her debut as Philine in *Mignon*, and appeared as the Queen of Shemakha in last season's revival of *Le Coq d'Or*.

She sings both of these selections with brilliance and flexibility with good French diction. It is to be hoped that she will continue to choose other coloratura arias less hackneyed than these for her future releases.

The recording is good.

## SCHONBERG (ARNOLD)

**SCHONBERG:** *Verklärte Nacht*, Op. 4 (7 sides) & **CORELLI:** *Sonata in G minor*, Op. 5, No. 5—*Adagio only* (arr. Filippi) (1 side). St. Louis Symphony Orchestra conducted by Vladimir Golschmann. Four 12" records in Set VM-1005†; price complete with album \$4.72.

Schonberg composed the sextet for strings, *Verklärte Nacht*, Op. 4 in 1899 and transcribed it for string orchestra some ten years later. The music is comparatively conventional, constantly reminding the listener of Wagner's *Tristan und Isolde*, with its wealth of melody and romantic harmony.

The program notes on the inside cover give an English translation of the poem *Woman and the World* by the German philosopher-poet, Richard Dehmel, which provided the original literary inspiration for the music.

Early in 1942, the English choreographer, Anthony Tudor presented a ballet, *Pillar of Fire*, using this music.

This recording is easily preferable to the older performance by Eugene Ormandy and the Minneapolis

Orchestra (in VM-207, out of stock at the present time) because it provides a greater range of orchestral tone and, in general, Mr. Golschmann displays a sympathetic understanding of this romantic score.

On the last side, there is a performance of the popular *Adagio* from the *Violin Sonata in G minor*, Op. 5, No. 5, of Arcangelo Corelli.

## SCHUBERT (FRANZ)

**SCHUBERT:** *Symphony No. 6 in C major*. London Philharmonic Orchestra conducted by Sir Thomas Beecham. Four 12" imported records (7 sides), Nos. G-DBS8977 & DB8978/80; price \$10.23. (Available at present only in automatic coupling.)

Schubert's *Sixth Symphony in C major*, sometimes known as the "Little" C major, was begun in October 1817 and completed four months later. It was the first composition which he marked "*Grosse Sinfonie*," though there is actually little reason for this, because there is actually very little of the heroic in this lovely composition. It lay neglected until ten years later, when it was used to commemorate the composer's death in 1828. Its first English performance took place at the Crystal Palace in 1868, and believe it or not, there is no record of an American performance until Sir Thomas Beecham introduced this work at a concert of the Brooklyn Symphony Orchestra in April, 1943.

The work shows Schubert's melodic gifts to a remarkable degree. Italian operas, and in particular, those of Rossini, were influencing every composer in Vienna at the time, and Schubert was no exception. Music in the Italian master's style abounds on most every page of the first movement, yet throughout, Schubert's own unmistakable personality shows over the outside influences. In the lovely first movement, marked *Adagio* and *Allegretto*, there are unbelievably beautiful sections for the woodwinds and strings. The *Andante* is followed by a *Scherzo* marked *Presto*, which clearly shows the influence of Beethoven, if only for the choice of a scherzo in place of a minuet. The Finale, *Allegro moderato*, is one of Schubert's happiest inspirations, abounding with those delightful turns which are so typically Schubertian.

Sir Thomas Beecham's performance is one of his most remarkable creations. It is inconceivable that such a charming work has been so unjustly neglected. Luckily, his endearing performance has been recorded with incredible fidelity. Reviews in English magazines have stated that revolutionary advances have been made in recording, and when one listens to these records, their statements are understandable. Here, really, is improved recording such as we have not heard up to the present time.

A limited supply of these records is in stock at the present time. Automatic sets only are available.



**STRAUSS (RICHARD)**

**STRAUSS:** Till Eulenspiegel's Merry Pranks, Op. 28. Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records (4 sides) in Set VDV-1; price complete with album \$4.72.

*Till Eulenspiegels lustige Streiche*, described by the composer as a scherzo in rondo form, was first performed at Cologne on November 5, 1895. It has always enjoyed considerable acclaim in the concert hall, so there is always room for an additional performance.

Serge Koussevitzky's performance with the Boston Symphony Orchestra was chosen as the first set to be released on unbreakable vinylite by Victor. This plastic material, blood red in color, may be bent, stepped on, dropped and generally mishandled without any essential damage to the record. In addition, there is a noticeable decrease in surface noise, and there is greater fidelity and brilliance than has hitherto found in domestic recordings. However, this set does not appear to match the high standard set by the English engineers in their recent recordings of the Schubert *Symphony No. 6* or Elgar's *Dream of Gerontius*.

Dr. Koussevitzky's interpretation is a familiar one to those who have heard it in the concert hall or on the air, and if it is new to listeners, they will undoubtedly have a treat awaiting them. The pace is rather leisurely compared to Busch, Rodzinski or Furtwangler, but the recording is superb.

**THOMSON (VIRGIL)**

**THOMSON:** Five Portraits. Philadelphia Orchestra, conducted by Virgil Thomson. Two 12" records (4 sides) in Set CX255; price complete with album \$2.63.

The composer, Virgil Thomson, at present music critic on the New York Herald Tribune, has appeared as guest conductor with the Philadelphia Orchestra, the Philharmonic-Symphony Orchestra of New York, the Cincinnati Symphony, the Indianapolis Symphony, and the St. Louis Symphony, conducting many of his own compositions, which include a *Symphony on a Hymn Tune*, music for the films, *The Plow that Broke the Plains*, and *The River*, and the opera, *Four Saints in Three Acts*, which had a libretto by Gertrude Stein. He is also the author of the books, *The State of Music*, and *The Musical Scene*.

The five movements (or "Portraits") of this suite are: *Bugles and Birds* (a portrait of the painter Pablo Picasso, written in Paris in 1940), *Percussion Piece* (a portrait of Mrs. Chester Whitin Lasell of Whitinsville, Mass., written in Maine in 1941), *Cantabile for Strings* (a description of a young painter of Russian birth, Nicolas de Chatelaine, written in Paris in 1940), *Tango Lullaby* (a representation of Mlle. Flavie Alvarez de Toledo, written in Paris in 1940), and *Fugue* (a portrait of the conductor Alexander Smallens, written in Connecticut in 1940).

These musical representations of close personal

friends were orchestrated in 1944, (although they were written a few years previously), and received their first concert performance in orchestral form at a concert of the Philadelphia Orchestra, the composer conducting, on November 17, 1944.

Here is a most welcome addition to Columbia's rapidly expanding library of contemporary music. The recording has been accomplished in a most satisfactory manner. Mention should be made of the excellent program notes included with the album.

**VAUGHAN WILLIAMS (RALPH)**

**VAUGHAN WILLIAMS:** *Symphony No. 5 in D Major*. Hallé Orchestra conducted by John Barbirolli. Five 12" imported records (10 sides). Nos. G-C3388/92; price \$10.50. (A few automatic sets available.)

Vaughan Williams' *Fifth Symphony*, introduced to American audiences last year by the Philharmonic-Symphony Orchestra of New York under Artur Rodzinski's direction, was first played at a Promenade Concert in England on June 24, 1943, under the composer's direction. It was immediately taken up by many of the leading English orchestras and conductors and many performances have been given in various parts of England.

This noble work is separated from the composer's *Fourth Symphony* by eight years, in which he produced many experimental works, including the operatic setting of Synge's *Riders to the Sea*, the stately *Dona Nobis Pacem*, and the opera *The Poisoned Kiss*. The inscription on the manuscript—"Dedicated without permission but with the sincerest flattery to Jean Sibelius, whose great example is worthy of every imitation"—suggests that, like Walton and Moeran before him, Vaughan Williams has fallen under the influence of the Finnish composer. This, however, is not to intimate that Vaughan Williams has relinquished any of his own startling individuality. Even in an experimental work, his style remains strongly personal.

A note at the head of the score explains that some of the themes of this symphony are taken from an unfinished opera, *Pilgrim's Progress*, but, except for the slow movement, there is no dramatic connection between Bunyan's allegory and the symphony. The influence of Sibelius is strongest in the first movement, which is marked *Preludio*. The *Scherzo* is as English as a country dance. The slow movement, *Romanza (Lento)*, is headed by a quotation from *Pilgrim's Progress*: "Upon that place there stood a cross, and a little below a sepulchre. Then he said, 'He hath given me rest by His sorrow and life by His death.'" These pages have a devout and reticent beauty seldom achieved in modern music.

John Barbirolli gives a much more sympathetic reading of this work than did Mr. Rodzinski last year, and the Hallé Orchestra, which has been doing so much fine recording in the past few years, turns in a performance which it would be difficult to match. The recording, made under the auspices of the British Council, is excellent in every way.



**WAGNER (RICHARD)**

**WAGNER:** *Tannhauser*—Wohl wusst' ich hier sie im Gebet zu finden & O du mein holder Abendstern. Herbert Janssen (baritone in German) & Orchestra of the Teatro Colón, Buenos Aires conducted by Roberto Kinsky and Metropolitan Opera Orchestra conducted by Paul Breisach. 12" record (2 sides), No. C-71697D; price \$1.05.

Herbert Janssen again records his well-known interpretations of two of Wolfram's solos from the last act of *Tannhauser*. The recordings are good, the *Song to the Evening Star*, being recorded in the United States and the other selection, also called *Wolfram's Entry* recorded in Buenos Aires.

**WAGNER:** *Tristan und Isolde*—Selections. Helen Traubel (soprano in German) & Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Five 12" records (10 sides) in Set CM-573†; price complete with album \$5.78.

Though for a number of years Helen Traubel has established more and more firmly her position as America's leading Wagnerian soprano, and though during those years her outstanding role has been that of Isolde in *Tristan und Isolde*, it is only recently that she has recorded any selections from this great music-drama. For her debut on Columbia Records, she sings Isolde's *Narrative* from the first act and the *Liebestod* from the third act with the Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Also included in the album are Mr. Rodzinski's interpretations of the *Preludes to Acts I and III*.

This recording of the dramatic *Narrative* from Act I is the only one available except the rather ancient version in the complete Bayreuth recording by Nanny Larsen-Todsen. In the current performance, Brangaene's brief interpolations are played by the orchestra. The only other vocal recording of the *Liebestod* available, other than the complete version, is the one by Kirstein Flagstad (in VM-644†). This performance of the *Prelude to Act I* will provide the only Columbia recording of it, except again that in the complete version. A concert ending has been added to the *Prelude to Act III*; the best recording of this *Prelude*, that by Felix Weingartner and the Paris Conservatory Orchestra (on C-69805D), has not been in stock for some time.

In the two *Preludes*, the recording of the orchestra is all that could be desired; in the vocal numbers, the balance between the soloist and the orchestra is poorly maintained. At times the voice sounds over-amplified, and at others it is overwhelmed by the orchestra. Technically the recording is good, and Miss Traubel's many admirers will treasure this perpetuation of her performance of these famous scenes.

**HISTORICAL RECORDS**

**THE LIBERATION OF PARIS.** Historical documentary recorded in Paris in French and English. Commentary by Orson Welles and Emlen Etting. Three 12" records (6 sides) in Set ASCH-A50; price complete with album \$5.25.

This album contains the first radio montage of recorded historic events. Conceived and edited by Pierre Schaeffer, acting chief of the Paris Underground Radio Station at the time of the liberation. The records were made on the spot during the historic days in 1944 and contain speeches by General De Gaulle and General Eisenhower made in Paris. There is a song by Germaine Sablon, known to the Underground as Anne Marly, a speech by George Bidault, Foreign Minister of the Provisional French Government which is punctuated by gunfire, and a poem by the French poet of the Resistance, Paul Eluard.

**THEN CAME WAR, 1939.** Edited and introduced by Elmer Davis. Three 12" records (6 sides) in Sound of History Set 101; price complete with album \$6.50.

We have received a few copies of the album set *Then Came War, 1939*, a dramatic narrative of the events of the years, weeks and days immediately preceding the war in Europe in 1939. This set makes use of recordings of the voices of Hitler, Prime Minister Chamberlain and Prime Minister Daladier. There are scenes which are dramatized in the manner of the *March of Time*, to link events together.

A booklet is enclosed with each set, describing the events covered in the recordings, as well as suggestions for classroom use. Although this set has a prime value as an educational recording, there is much that will interest the general public.

**COLLECTIONS**

**MARJORIE LAWRENCE SINGS FOR THE BOYS,** Marjorie Lawrence (soprano in English) with Male Quartet & Orchestra conducted by Sylvan Schulman. Three 12" records (6 sides) in Set CM-579; price complete with album \$3.68.

For her first recordings on Columbia, the soprano Marjorie Lawrence sings several of the songs most requested on her recent tour of the South Pacific. They include the following selections, especially arranged by Alan Schulman: *Waltzing Matilda*, *Annie Laurie*, Malotte's *The Lord's Prayer*, *Danny Boy*, *My Hero* from "The Chocolate Soldier," *Maori Farewell* and *Auld Lang Syne*.

These are sung with deep sincerity and feeling by the Metropolitan Opera Soprano who is making such fine



headway in her fight against infantile paralysis. These records show that her voice is unimpaired, and that she is capable of rendering simple ballads in a deeply moving manner. The recording is good, with a fine balance between the voice and the orchestra.

**A LILY PONS PROGRAM.** Lily Pons (soprano in Italian and French) & Orchestra conducted by Pietro Cimara and Maurice Abravanel. Three 10" records (6 sides) in Set CM-582†; price complete with album \$2.89.

Lily Pons sings three favorites of coloratura sopranos, Verdi's *Caro Nome* from "Rigoletto," *Theme and Variations* by Heinrich Proch and Felicien David's *Charmant oiseau* from "Le Perle du Brésil." These are sung in her now familiar manner and the recording is satisfactory.

The *Theme and Variations* by Proch was originally composed for the pupils of this famous Viennese singing teacher, and has been adopted by practically all coloratura sopranos. In the present recording, sung in Italian, the flute obbligato is played by Frank Versace.

Felicien David's opera *Le Perle du Brésil* was inspired by a trip taken to the Near East in the 1830's. Much of this composer's music has an exotic flavor, and among his most successful works is this opera which was produced in Paris in 1851. However, the aria *Charmant oiseau* is the only thing that has survived, and it is a favorite of many sopranos. This is the first recording that has been available for some time. The flute obbligato is played by Julius Baker.

**FRENCH OPERATIC ARIAS** Martial Singher (baritone in French) & Metropolitan Opera Orchestra conducted by Paul Breisach. Four 12" records (8 sides) in Set CM-578 price complete with album \$4.73.

The French baritone, Martial Singher, who has made such a success at the Metropolitan in the past two seasons sings a number of French opera arias, some of which are available in this country for the first time. The arias include:

Lully: *Amadis*—Bois épais, redouble ton ombre. This aria, one of the most popular Lully compositions, was written in 1684.

Grétry: *Richard, Coeur de Lion*—Blondel's Air. Written a hundred years after Lully's *Amadis*, Grétry's opera is one of the few serious compositions from this master of comic operas.

Berlioz: *La Damnation de Faust*—*Chanson de la Puce* (Song of the Flea). *Voici des roses* & *Sérénade de Mephisto*. Berlioz's dramatic cantata, which is occasionally performed in France as an opera, is comparatively little known in this country, and these three arias should help in making it better known.

Gounod: *Roméo et Juliette*—*Ballade de Reine Mab*. This aria, which occurs in the first act of Gounod's

setting of Shakespeare's tragedy, is one of the better known selections from this melodious operas.

Thomas: *Hamlet*: *O vin, dissipe la tristesse* (*Chanson Bachique*). The *Drinking Song* from the second act of Thomas' version of Shakespeare's *Hamlet* is one of the few excerpts from this fine opera known in America.

Massenet: *Herodiade*—*Vision fugitive*. Herod. in this aria, apostrophizes a vision of Salome.

Offenbach: *Les Contes d'Hoffman*—*Scintille diamant* (Dapertutto's Aria). Dapertutto, the villain in the second act of Offenbach's setting of three of E. T. A. Hoffman's stories, breaks up the hero's romance with Giulietta. This aria describes his magical diamond.

Bizet: *Carmen*—*Chanson du Toréador*. Perhaps the most famous of all French operatic arias the *Toreador Song* is done without the accompanying chorus.

Mr. Singher's voice records well and the orchestral accompaniments are quite good.

**JASCHA HEIFETZ.** Jascha Heifetz (violin) & Milton Kaye (piano). Four 10" records (8 sides) in Set D-A385; price complete with album \$3.67.

Jascha Heifetz, in his first album for Decca, plays several encore selections which should be popular among his numerous followers. The selections include:

Dvorak-Heifetz: *Humoresque*

Ravel: *Habanera* (*Pièce en forme de habanera*)

Benjamin-Primrose: *Jamaican Rhumba*

Godowsky: *Viennese* (Wienerisch)

Gardner: *From the Canebrake*

Debussy-Heifetz: *Beau soir*

Traditiona Negro Melody—arr. Heifetz: *Deep River*

White: *Levee Dance*

These selections are played with Mr. Heifetz' accustomed style and elegance, and the balance between the violin and piano is good. The recording is up to Decca's standards.

**KOSTELANETZ CONDUCTS.** André Kostelanetz and his Orchestra. Four 12" records (8 sides) in Set CM-574; price complete with album \$4.73.

Included in this album are Mr. Kostelanetz' arrangements of the following selections: *Stardust*, *Blues in the Night*, *St. Louis Blues*, *Manhattan Serenade*, *Sophisticated Lady*, *Solitude*, *Mood Indigo*, *Stormy Weather*, *When Day is Done*. These are all done in the Kostelanetz manner and the recording is satisfactory.

**A LAWRENCE TIBBETT PROGRAM.** Lawrence Tibbett (baritone in English, Italian and German) & Orchestras conducted by Alexander Smallens and Nathaniel Shilkret & Metropolitan Opera Chorus and Orchestra conducted by Giulio Setti. Four 12" records (8 sides) in Set VM-1015; price complete with album \$4.72.

This set contains reissues in different couplings of seven selections in the current Victor catalogue and one



selection which is now restored. These recordings date from some years back when Mr. Tibbett's voice was in much better condition than it is today. The selections included are:

Gershwin: *Porgy and Bess*—*I Got Plenty o' Nuttin'* (originally V-11880 in VC-25)

Fisher: *Goin' Home* (adapted from Dvorak's "Largo") (originally V-15549)

Puccini: *Tosca*—*Te Deum* (originally V-8124)

Verdi: *Un Ballo in Maschera*—*Eri tu* (originally V-8452)

Wagner: *Tannhäuser*—*O du mein holder Abendstern* (originally V-8452)

Speaks: *On the Road to Mandalay* (originally V-11877)

Hanson: *Merry Mount* — *'Tis an Earth Defiled* (originally V-7959)

Taylor: *The King's Henchman*—*Nay, Marcus, Lay Him Down* (originally V-8103, discontinued)

Victor has done a great service by collecting in one album many of the better Tibbett recordings for the benefit of his many admirers.

**'CELLO MELODIES.** Raya Garbousova ('cello) & Erich-Igor Kahn (piano). Three 12" records (6 sides) in Set VM-1017; price complete with album \$3.67.

Raya Garbousova, the Russian 'cellist, studied in the Conservatory of her native Tiflis, and after graduation in 1923, she studied with Hugo Becker, Felix Salmond and Pablo Casals. She toured throughout Europe and first played in the United States in 1934. For her Victor debut she plays a varied program which consists of the following selections:

Saint-Saens: *The Swan* (from "The Carnival of the Animals")

Chopin: *Waltz No. 3 in A minor, Op. 34, No. 2* (arr. Feuermann)

Wagner: *Die Meistersinger*—*Prize Song*

Wagner: *Tannhäuser*—*Song to the Evening Star*

K. P. E. Bach: *Concerto in A major*—*Largo*

Albeniz: *Malaguena* (arr. J. Stutschewsky and I Thaler)

Miss Garbousova recorded a few selections in Europe, but these are her first records to be recorded and released in this country. Her technic is good and her tone is big without being thick. The recording is clear with a good balance between the solo instrument and the accompanying piano. These popular selections should have wide appeal.

**RUSSIAN MUSIC FOR TWO PIANOS.** Vitya and Victor Babin (duo-pianists). Three 12" records (6 sides) in Set CM-576; price complete with album \$3.68.

Included in this collection are the following selections:

Rimsky-Korsakov: *Dance of the Tumblers* (from "Snegourotchka")

Rimsky-Korsakov: *Berceuse* (from "Sadko")

Arensky: *Waltz* (from Suite No. 1 for Two Pianos, Op. 15)

Babin: *Russian Village*

Stravinsky: *Tango & Circus Polka*.

Vronsky and Babin, for their first records on Columbia, give us some arrangements of music for two pianos. Only one piece, the Arensky selection, was originally written for this idiom, but the arrangements of the others are so skillful, it is probable that many of them will become favorites on the concert stage in the future.

Of primary interest are the two selections by Igor Stravinsky which are recorded for the first time. The *Tango* was originally intended to be a popular song, but Mr. Stravinsky's originality got the better of him, and so the work emerged as another of those arresting compositions of the Russian master. The *Circus Polka* was composed for the Ringling Brothers and Barnum and Bailey Circus Band and was transcribed for two pianos by Mr. Babin with the help of the composer.

The recording is good.

## HISTORICAL RECORD

**MEYERBEER:** *Der Prophet*—*Ach, mein Sohn!* & **SCHUMANN:** *Frühlingsnacht, Op. 39, No. 12.* Marianne Brandt (contralto in German) & Piano. 10" record (2 sides), No. IRCC-225; price \$2.50.

We have received a few copies of an unusual restoration of a record by Marianne Brandt (1842-1921), originally made in cylinder form in Vienna on December 11, 1905. This great singer Who, with Materna, first sang Kundry at Bayreuth, recorded these selections when she was over sixty years of age. She had had a long and glorious career, introducing to America such roles as Magdelene in the first *Meistersinger* at the Metropolitan as well as *Walküre* (Fricka), *Tristan und Isolde* (Brangäne), *Siefried* (Erda) and many others. She made her Metropolitan debut as Leonore in *Fidelio* in 1884 and sang with that company until 1888. She retired in 1890 and devoted her time to teaching.

The voice emerges from the record with power and brilliance, although the surface noise is extremely loud. The Schumann song has the better recording, but the Meyerbeer selection contains some thrilling singing. This record will be of primary interest to those who collect vocal records of the great singers of the past.



## BOOK REVIEW

**FLORESTAN: The Life and Work of Robert Schumann.** By Robert Haven Schauffler. Henry Holt and Company. New York City, N. Y. \$3.75.

To fill the need for a comprehensive authoritative book in English on Robert Schumann, Robert Haven Schauffler has devoted five years' labor to compiling and writing "*Florestan: the Life and Work of Robert Schumann*", recently published by Henry Holt and Co. Though the reader of French or German found detailed material on the life of Schumann available, the English reader until the publication of this volume has had limited sources of information about this great romantic composer.

This volume is primarily concerned with the character of Schumann, and shows how his love affair and marriage with Clara Wieck influenced his life and compositions. However, approximately half of the bulk of the volume consists of analyses of the piano music, the songs, the concertos, and the chamber music; appendices give a glossary of musical terms, a bibliography, a list of all Schumann's compositions by opus number and by title, and a list of recordings. There is a short section devoted to a discussion of Schumann's importance as a music critic, in that through his influence in every field of musical endeavor—composition, criticism, teaching, discovery of such composers as Chopin, Berlioz and Brahms, and the editing of his *New Magazine*—he was able to mold and elevate continental musical tastes.

Schauffler's breezy style contributes to rapid and easy reading, a notable achievement considering the profound and exhaustive analyses he accomplishes of the character of Robert Schumann himself, of the many-faceted personality of his wife Clara, of the relationship between Clara and Brahms, and of Schumann's music itself. The narrative relates in great detail most of the verifiable incidents in Schumann's life, including a description of his attempted suicide and his subsequent insanity which lasted until his death.

## SOCIETY SETS

We are in a position to supply the following Society Sets, which are in stock in limited quantities. No albums or booklets supplied.

**BACH: Goldberg Variations.** Wanda Landowska (harpsichord). Six 12" imported records (12 sides); price \$15.72. (Available in manual sequence only)

**KILPINEN: Selected Songs.** Gerhard Hüsch (baritone in German) & Margaret Kilpinen (piano). Five 12" imported records (10 sides); price \$13.10. (No albums supplied)

**SCHUBERT: Die Schöne Müllerin, Op. 25.** Gerhard Hüsch (baritone in German) & Hanns Udo Müller (piano). Eight 12" imported records (16 sides); price \$20.96. (Available in both manual and automatic sequence)

**BEETHOVEN: Piano Sonata Society Volume VIII** (Containing: Sonata No. 3 in C major, Op. 2, No. 3; Sonata No. 17 in D minor, Op. 31, No. 2 ("Tempest"); Sonata No. 22 in F major, Op. 54). Artur Schnabel (piano). Seven 12" imported records (14 sides), price \$18.34. (Available in both manual and automatic sequence)

## BACK ISSUES

The following issues of the SUPPLEMENT are still available at 10c each:

1938—March; 1939—February; 1940—April, May, June, July, August, October, November; 1942—January, February, March, April, May, June, July, August, September, October, November; 1943 — January, February.

## POPULAR ALBUMS

**STEPHEN FOSTER FAVORITES.** Swing and Sway with Sammy Kaye. Five 10" records (10 sides) in Set V-P140; price complete with album \$3.15.

This collection of Stephen Foster melodies in swing and dance tempos contains the following selections: *My Old Kentucky Home*; *Swanee River*; *Beautiful Dreamer*; *Old Black Joe*; *I Dream of Jeannie with the Light Brown Hair*; *Massa's in the Cold Ground*; *Come Where My Love Lies Dreaming*; *Oh, Susanna*; *De Camptown Races*; *Foster Medley*.

**ART TATUM. Piano solos.** Three 10" records (6 sides) in Set ASCH-A356; price complete with album \$2.89.

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